

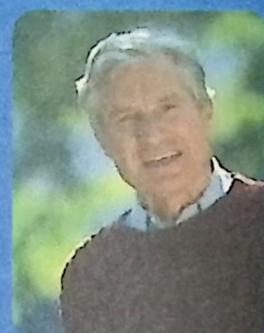
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From the Top features special guest soprano Angela Brown (see *Classics & News Highlights*, p. 21).



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On March 9th, classical guitarist Paul Galbraith performs as part of the *Ragland Classical Series* at the Ross Ragland Theater in Klamath Falls (see *Artscene*, p. 32, for details).



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ON THE COVER

The hard working hands of Blue Fox Farm owners Chris Jagger and his wife Melanie Kuegler load up bags of their fresh, locally grown and organic produce at the Growers Market in Ashland.

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JEFFERSON MONTHLY

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Local writer Craig K. Comstock explores the reasons why we don't consume more food that has been grown here in our region. As Comstock visited his grower's farm to get a sense where this food came from, he realized the extent to which locally grown food is now a tiny niche market next to the huge flow from industrial agriculture to the supermarkets. So, dear reader, mark your perimeters, get out your garden spade, and start planting. Spring is on the way!



St. Clair Productions presents Claudia Schmidt on March 24th and Patrick Ball and the Medieval Beasts on March 30th (see *Artscene*, p. 32, for details).

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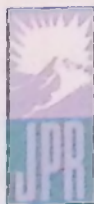
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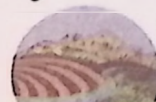
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See page 20 for e-mail directory.



Tuned In Ronald Kramer

Stockholm, Cybernetics and Sorcery

The Chinese call this the Year of the Pig. In public radio we call it the Year of the Conversion.

Last July I wrote *And It Will Be Good* in this space - a report on both National Public Radio's (NPR), and JPR's corollary, bumpy conversion to the new ContentDepot (CD) system for distributing national programs. Since 1980 most programs had been distributed by satellite (which replaced telephone lines). The new CD system is fully digital and uses both satellite and the internet to distribute the network programs we broadcast. Because both of these systems, and JPR, heavily use computerized automation systems which record, time shift and play back programs, this conversion has required replacing our incompatible local automation systems. That's not an entirely bad development given their age. It does, however, violate the cardinal rule for most mortals (meaning people who are still trying to figure out how to program their VCR): "Don't change multiple technical systems simultaneously."

Because JPR operates three separate program services, this conversion required three somewhat separate automation systems which "talk" to one another. I always thought the metaphor "talk" was unfortunate. Most people who talk with one another have occasional disagreements. When automation systems disagree, it's no minor squabble - bad things happen.

We converted the *News and Information Service* system first - last May. My July 2006 column reported on the anomalous results which it produced and was triggered by my listening to us broadcasting the downtown Stockholm traffic reports. But, in my column, I took the long-term view. We would get through this - we would solve these problems. We just needed to understand that it would involve a little pain to get there.

Well, actually, by October we had the

News and Information system running pretty reliably. So the question became, when should we switch over the *Classics and News* and the *Rhythm and News* services to the new system. This was a tricky question. It's the kind of thing that can give you nightmares. We (I use the term in the very collective sense embracing our listeners, staff, the system's manufacturer, NPR's CEO Ken Stern and his board members, our program suppliers and the pharmaceutical industry which had to step in to calm us all down) had all been through a lot with the *News and Information* conversion. Were we really ready for another round? If so, when?

This decision required numerous consultations. Ultimately, a tea leaf reader and an astrologist convinced us to make the conversion on December 13th (at least it wasn't a Friday, we rationalized). We were, however, abundantly assured that this would go more smoothly than the earlier *News and Information Service* conversion - in part because we had insisted that the manufacturer send out their top technical person to actually "set up" the system for us before we turned it on.

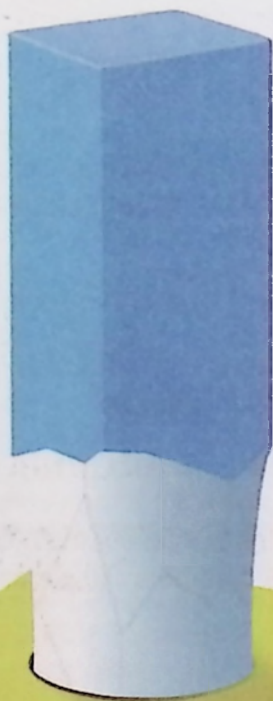
For those who attended our December 14th annual Winetasting, you may have noticed that many of our staff seemed to be there in "shifts" - with an uncanny haggard look. This is because, like all newborns, this newly-initiated automation system was requiring as much manual attention as a newborn with colic.

Things did not exactly go smoothly. As I write this we have been "operating" under the two newly initialized, colicky automation systems for seven weeks. Let's just say their introduction wasn't seamless. I was in Klamath Falls last week and a longtime, faithful listener asked me if we could pay a little more attention to our station in his community which was inexplicably just going silent at times. It

CONTINUED ON PG 17

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Jefferson Almanac

John Darling

The Good News Behind the News

Especially in Ashland, I hear people say, almost as if it's a badge of higher consciousness, that they don't read the news. The news is almost all bad news, they say, and who needs that negativity?

But journalists feel honor bound to tell the whole story of what happens every day, whether it's considered good or bad. So I, a journalist, will now write a story with just good news, but still interesting.

Our mythology says we humans are the final and best outcome of creation, whether you side with evolution or creation. So, everything that happened before us, got us here, therefore, all the past has to be considered good – even the asteroid slamming into the earth, wiping out most species, not once but several times.

Our myth also says we modern humans are much more evolved than previous civilizations, so all the wars, plagues and dark ages that countless times wiped out earlier civilizations got us here and have to be considered good.

Therefore, all the bad news in the paper is really good news. We're evolving – and even though we have a vision that we'll someday live in sweetness, reason and light, so far we can't get there without conflict and this recurrent process of wiping almost everything off the board and starting a new cycle. Nature does it. We do it. It's called evolution and, it's not a gentle, loving, skillfully guided process directed by a wise, patient divinity, but rather a bumpy, up-

down, messy ride – like childbirth, arguably the most painful, dangerous thing you can do but it results in the most beautiful, hopeful creature, a baby – and the next generation.

Amid all the bad headlines of terror, war, global warming, accidents, obesity, starvation, embezzlements and trusted people brought low by human foibles, you will not see headlines about the big evolutionary jumps, but they're there in the curious, smaller stories on page 37D.

Amid all the bad headlines of terror, war, global warming, accidents, obesity, starvation, embezzlements and trusted people brought low by human foibles, you will not see headlines about the big evolutionary jumps, but they're there in the curious, smaller stories on page 37D.

On a very personal, up-close level, we've seen the evolution in recent decades of microbrew beer, fresh-ground espresso drinks, wonderful local wines and mineral-crammed, bubbly spring water in bottles. Good news. No headlines.

These four lovely fluids have become a big part of our reward system – and in fact illustrate how we've

taken control of our reward system, not looking to The System to reward us, and have become the first (nearly) self-rewarding animal on earth.

We now carry or can access an infinite number of songs, tv shows, speeches in a little box smaller than a deck of cards and can access and read millions of books from something smaller than the size of one book, which taps into an infinite network of information – more than the Smithsonian has and far more than you could learn in any college degree.

It's outside your skull, not inside it, and it's just a question of time before that problem is solved. You'll "know" it,

just like in the old days when people could afford to go to college and for years would pack their memory cells and synapses with all they could hold. Now, Instead of plopping the infosphere into our minds, we plopp our minds into the infosphere.

We don't need to ship info anymore, but just email or Google it. We don't need to fly for business meetings (and with all that airport miasma, who would want to?) but can easily teleconference online with webcams. As archaic, noxious fossil fuels run out and limit travel, that form of 'meeting' will multiply greatly.

A lot of people bemoan our loose morality and the gross exploitation of sex on tv - but, looking at it as a rough step up the evolutionary ladder, the good news is we seem to be trying to take the negative charge out of sex, so we're not afraid of it, not controlled by it, not do-or-die over it and realize that if there are a billion consenting adults on the planet, then there are a billion ways to do it and we can stop intertwining it with religion, so that we end up killing people or trying to wedge them into hell for doing it the wrong way.

We hear a lot of bad news around drugs, a trend that exploded out of the sixties counterculture, but by all evidence it's spread to the mainstream, where every manner of mood and mind altering drugs, sex-enhancing drugs, feel-good drugs, shyness drugs, you name it, are legal and covered by insurance. These drugs are expensive and have lots of side-effects, which sound horrible as they recite them on tv, but it would appear this foreshadows a bumpy evolutionary lurch toward full self-gratification, perhaps breaching the bio-digital barrier, integrating the iPod with digital infusions into the biochemistry of the brain to achieve these same results without side effects.

The good news about the November election was not who won, but that the People exercised their function as the source of all power, forcing the president to abandon his woeful misadventure, with face or without, and shifting power to another branch of government, Congress. It was a wonder and it was all done without the blood and violence - that stuff we hate to read about in the paper. ■

John Darling is an Ashland writer, he can be reached at jdarding@jeffnet.org.

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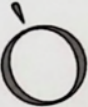
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left, *The Importance of Being Earnest* (2006): Kevin Kenerly & Jeff Cummings.
right, *Cyrano de Bergerac* (2006): Robin Goodrin Nordli & Rex Young
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Tilling Our Own Soil

Preparing a Surge Capacity for Food

By Craig K. Comstock

“**W**hat percentage of the food we eat in the Rogue Valley is grown here?” I asked a local farmer for his best estimate while handing him a \$500 check last spring for a season’s worth of produce in weekly boxes big enough to feed four. When you sign up for community-supported agriculture (CSA) or graze tables covered with produce at a growers market, it’s easy to overestimate how much food is grown locally. The farmer’s reply startled me. “The figure could be as high,” he replied, pausing, “as high as one percent.” Nobody knows for sure.

The number of individuals and families participating in CSA programs is small, but it is increasing. Last year, for example, Fry Family Farm in Talent supplied 95 weekly CSA boxes; this year it hopes to supply 125 boxes. Despite the fact that there are a number of good local suppliers, it would be surprising if in 2006 more than a thousand local people got their produce from CSA. Given that the population of Jackson County is at almost 200,000, the numbers are still a fraction of what they could be. Of course, farmers in our region also sell at open-air markets and roadside stands, to local restaurants and those

The system of getting nearly all our food from industrial agriculture located elsewhere works as long as petrochemicals are cheap, as they have been (with brief interruptions) for many decades.

PHOTO CREDIT: © 2006 JAREDCRUCRUE.COM

grocery stores willing to stock locally grown produce. With regard to the percentage of food eaten in the valley that's grown here, whatever the exact percentage is, the figure is tiny.

Sustainable System?

The system of getting nearly all our food from industrial agriculture located elsewhere works as long as petrochemicals are cheap, as they have been (with brief interruptions) for many decades. Natural gas fuels some of the electricity used for refrigeration and it does serve an integral role in the manufacture of nitrogen fertilizer, the process invented in 1908 by German chemist and Nobel Laureate Fritz Haber. Just a century ago, farmers depended main-

biggest single supplier under the title *Twilight in the Desert: The Coming Saudi Oil Shock and the World Economy* (Wiley & Sons, 2005). After examining 200 technical papers, Simmons argues that the Saudis, like others, have exaggerated the size of their reserves.

If the world soon reaches the "peak" of petroleum (and later of natural gas) production, the price of food would most certainly increase. We wouldn't be out of petrochemicals, but we would be dependent on oil that is much harder to find and bring to the surface and thus more costly. With regard to food, the economic advantage would tip back toward harvesting from fields closer to consumers, and toward growing produce by organic methods, with as little dependence as possible on gas and oil.



PHOTO CREDIT: DAVID LORENZ WINSTON, 2006

Buying locally grown food, and knowing *who* actually grows what ends up on our dining room table is vital and rewarding on a variety of levels. Blue Fox Farm owners Melanie Kuegler and Chris Jagger pictured here.

ly on nitrogen-fixing cover crops, manure, and bird guano for fertilizer. Crude oil serves as the feedstock for pesticides and herbicides, as well as for packaging, and as fuel for farm equipment and long-distance trucks. Without cheap petrochemicals, the system of industrial agriculture would falter.

But why worry? Perhaps because U.S. oil production has been declining since around 1970, the main foreign sources are in politically volatile areas, and some suppliers claim dubious reserves. Matt Simmons, a veteran oil industry analyst, recently published a book on OPEC's

Preparing for an Uncertain Future

How ready are we for this scenario? Short answer: we're not ready now, but the transition could be accomplished, especially if we start preparing. The percentage of food produced locally would have to rise from 1 to closer to 100. This can be done not only by an expansion of local farming, but also by a rapid growth in urban horticulture. During both world wars, government in the U.S. sponsored a social invention called "victory gardens." 20 million Americans responded to the call

CONTINUED ON PAGE 12

To dig deeper into local food growing that *you* can do, buy, support, or understand, check out some of these sources:

Growers Markets:

Rogue Valley Growers & Crafters Market
www.rvgrowersmarket.com
 Grants Pass Growers Market www.growersmarket.org

CSA Programs:

Blue Fox Farm www.bluefoxorganics.com
 Fry Family Farm www.fryfamilyfarm.com
 Siskiyou Sustainable Cooperative
www.siskiyoucoop.com

Education/Retail:

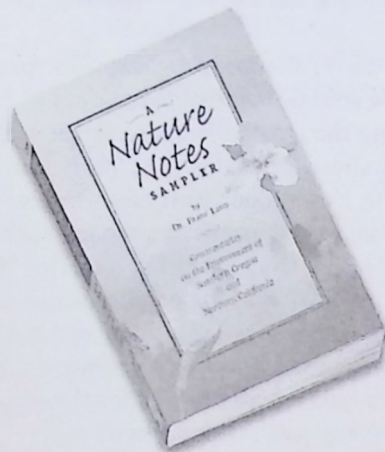
Food Preservation classes through OSU Extension:
 (Sharon Johnson 776-7371)
 Jackson County Master Gardeners <http://extension.oregonstate.edu/sorec/mg>
 OSU Small Farms Assistance
 (Melissa Matthewson 776-7371)
 Ashland Food Cooperative, www.ashlandfood.coop
 Medford Market, www.medfordmarket.org
 (not yet open)
 Nightfire Natural Foods, Klamath Falls www.nightfirenaturalfoods.com
 Coos Head Food Store, Coos Bay
 Berryvale Natural Foods, Mt. Shasta
www.summerjo.com
 Jackson County Sustainability Network
<http://groups.yahoo.com/group/jcsn>
 (Matt Sheehan, Coordinator 773-1321)
 THRIVE, www.thriveoregon.org
 (Wendy Siporen, Coordinator)
www.bioneers.org
www.energybulletin.net
www.ecoliteracy.org
www.growbiointensive.org
www.sarep.ucdavis.edu/concept
<http://www.localharvest.org/>
www.richardheinberg.com/museletter
www.whitesagegardens.com

[Editor's Note: This is *by no means* a complete list of sources in our large region. These are just a few of the many farms, retailers, and organizations that are doing their part to contribute to the food supply that is grown and available for purchase locally.]

Further Reading:

Wendell Berry, *The Unsettling of America* (1977), *The Art of the Commonplace: The Agrarian Essays* (2003).
 Portland Peak Oil Task Force, "Descending the Oil Peak" (January 2007)
 Eliot Coleman, *The New Organic Grower* (1995)
 Heather C. Flores, *Food Not Lawns* (2006)
 Toby Hemenway, "Is Sustainable Agriculture an Oxymoron?" (2006)
 Charles Lathrop Pack, *The War Garden Victorious* (1919)
 Michael Pollan, *Omnivore's Dilemma: A Natural History of Four Meals* (2006)
 Rodale's *All-New Encyclopedia of Organic Gardening* (1997)

A Nature Notes SAMPLER



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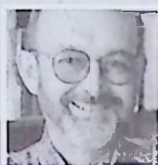
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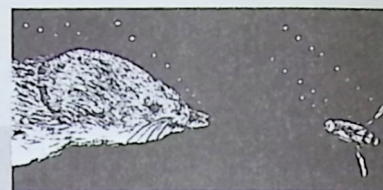
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Nature Notes

Frank Lang



"WATER SHREW" DR. FRANK LANG, 2000

Nature Notes Illustrator

At an early age, Nature Notes discovered he possessed some skill as a draftsman. He had the untrained ability to look at something and, more or less, get three dimensional objects on a two dimensional piece of paper. He was encouraged in this by his parents, older, much older, sisters, grade school teachers, and friends who recognized talent when they saw it. Nature Notes had no brothers, sisters, or classmates to make fun of his ability, something that stifles, crushes, such skills in children. He had the good fortune to have a young friend who was also a good drawer, excuse the expression. The two of them spent hours after school pencil drawing natural objects, birds, fish, particularly fish, bugs, plants, whatever.

As he got older, he realized he shared this ability with his mother, one sister, and an aunt. He had the further good fortune to fall under the influence of Margaret McKinney, an Olympia naturalist of whom we have spoken before, who encouraged such activities in young people. Soon he graduated to watercolors of birds. He had the privilege of having his work critiqued by a friend of Miss McKinney, Roger Tory Peterson, one of the world's premier bird illustrators. Nature Notes recalls that Peterson was kind.


As he went through high school, he took "art" from Mr. X and some how managed to avoid ruination at the hands of an art teacher who couldn't draw and looked with great suspicion on those who could. There were lots of "projects:" collages, designs, bright colors, and inner feelings.

As an undergraduate at Oregon State, Nature Notes' first job at the herbarium was drawing weed seedlings for a weed book. He continued working there, spending many hours at the LeRoy set, a lettering device that made some users crazy. He also had his first formal scientific illustration class, taught by Nels Sandgren, a long time member of the Oregon State University Art Faculty, famous for his

robust, attractive landscapes. Google him just for fun.

When Nature Notes got to the University of Washington, he did illustrations for his thesis and some work for fellow students. When he got to the University of British Columbia, the authors of the popular textbook *An Evolutionary Survey of the Plant Kingdom* utilized his talents. He did pen and ink drawings of the non-flowering vascular plants and was paid by the piece. His work stills shows up from time to time in other books.

Years ago at SOU then SOC, he had an opportunity to teach an able and gifted class for high school students. What should I do? He thought, "kids like to draw plants and animals; I'll do a biological illustration class." He did and they liked it. This morphed into a class for biology majors and more than a few art majors, who were taught the tricks of the illustration trade. They drew what they saw, no inner feelings there. Most produced something to be proud of and they all learned too tell good drawings from bad.

On his first sabbatical, Nature Notes took part in a Medical Illustration Master's Program at the University of Texas Health Science Center, Dallas, where he learned all kinds of things, medical and otherwise. Nature Notes thinks he did a pretty good job with his students. Never had a student of either sex in tears over a critique. He is fairly certain his success came from two things: students were not intimidated by his skill (they would look at his work and say to themselves, "Hell, I can do that well.") and teacher always wanted his students to do better than he did. 

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.



2006-2007

Cascade Theatre / Jefferson Public Radio Performance Series

This month at Redding's Historic Cascade Theatre



On Golden Pond

March 1-4 / 8pm

Produced by Ashland's professional theatre company, Oregon Stage Works, *On Golden Pond* is the heartwarming story about the loving, yet feisty, relationship between Norman and Ethel Thayer, an elderly couple who are spending their 48th summer on Golden Pond. Made famous by the film starring Katharine Hepburn and Henry Fonda, *On Golden Pond* is a poignant theatrical journey about family, commitment and enjoying the simple things in life.

"...a rare and memorable theatrical experience..." *Variety*



Eroica Trio

March 3, 2007 / 8pm

One of the most sought-after trios in the world, the multiple Grammy-nominated Eroica Trio thrills audiences with their flawless technical virtuosity, irresistible enthusiasm and sensual elegance. The three women in this world-class ensemble electrify the concert stage with vivid artistic interpretation and contagious exuberance.

"Just as in their successful Carnegie Hall debut and smash-hit CD release, these three women demonstrate that on musical merits they have earned their foothold at the very highest rung of the profession." *The Wall Street Journal*

"They play chamber music for the concert hall ... There is an edge of the seat intensity to every note they produce." *The New York Times*



Ailey II

March 10, 2007 / 8pm

The Cascade Theatre welcomes Ailey II back to the Cascade

for an encore performance following last year's thrilling show. Ailey II is an internationally recognized dance company that merges the spirit and energy of the country's best young dance talent with the passion and creative vision of today's most outstanding emerging choreographers. Created in 1974 by celebrated choreographer Alvin Ailey, Ailey II began as the Alvin Ailey Repertory Ensemble to aid talented individuals in making the leap from studio to stage.

"Ailey II can be counted on to deliver high-energy dancing made even more electric by the push of youthful ambition." *The New York Times*

Koko Taylor

March 31, 2007 / 8pm

Arguably the premier female blues singer of her time, Koko Taylor has been dubbed "The Queen of the Blues." Known for her full, vibrant, passionate and powerful voice, she's been compared to great blues shouters like Big Mama Horton and Bessie Smith. Over the course of her almost 40-year career, Koko Taylor has become the most decorated female blues singer in history — winning an unprecedented 15 W.C. Handy awards (the Grammy of the blues world), more than any other female performer.

"There are many kings of the blues, but only one queen. Koko's voice is still capable of pinning a listener to a back wall." *The Boston Globe*



Tickets and information at
www.cascadetheatre.org
or at (530) 243-8877

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Record Searchlight
redding.com

from the Department of Agriculture which made pleas to Americans to grow their own food. Gardens in yards, vacant lots, and parks supplied up to 40% of the produce eaten in the U.S. (Full disclosure: my own earliest memory was of crawling under tomato plants in a wartime garden.)

When the USSR was about to collapse in the late 1980s, some became concerned that its collective agriculture might soon do an even worse job than it had already done in providing food to its citizens. A project in decentralized urban farming was begun. On all-Soviet television a foreign visitor from a non-governmental organization made the point that in order to get vegetables you don't have to wait for a government bureaucracy; you can dig the soil (even next to a housing project), plant seeds, and then water the row.

After the collapse of the Soviet Union, Russia was no longer able to subsidize Cuban sugar and send cheap oil or agricultural chemicals. Out of necessity, the Castro regime supported extensive organic truck farming and urban horticulture in the city of Havana and other urban areas. During the so-called "special period," Cubans got more exercise, ate fresher food, and lost an average of 20 pounds each.

In the U.S., it is hard to imagine having to pay a much larger fraction of our income for food, not to mention facing shortages like those faced by the Soviets and the Cubans. But the supply of foreign oil is uncertain and competition for it is growing as the Chinese and Indian markets join the West in demanding more. Alternatives are problematic. Nuclear power takes a long time to build, and nobody has figured out how to effectively and safely handle the radioactive waste. Coal contributes heavily to global climate change. Wind power and solar panels are less energy-intensive than oil but, like nuclear and raw coal, can't fuel our present vehicle fleet. Coal liquefaction is environmentally challenging. Ethanol from corn, according to some studies, takes about as much energy to produce as it yields. It also removes some food from the market.

In other words, even setting aside all the other effects of more expensive oil, it's worth imagining how to adapt to a future with much higher food costs. So far, it is the Pentagon that has done much of the "con-

tingency planning" in our society. Most of these plans are never used, but a few turn out to be crucial. In a similar spirit, can we civilians plan for events that may never happen but that would be much worse unless we know what to do and start preparing?

Getting the Beds Ready for Planting

Hospitals build in a "surge capacity," defined by the Agency for Healthcare Research and Quality as "a health care system's ability to rapidly expand beyond normal services to meet the increased demand for qualified personnel, medical care, and public health." Meaning they can handle many more patients in an emergency than in normal times, a capacity needed if there is an epidemic, large accident, or other disaster. In terms of a potential shortage of affordable and healthy food supply, can we also design a surge capacity?

Thanks to English horticulturist Alan Chadwick, attaining a surge capacity for food may be less difficult than it once was. In the 1960s, Chadwick went to Santa Cruz, California, and created a large vegetable garden, pioneering what was called "bio-intensive" horticulture. His students and colleagues have fanned out over the past 40 years, some of them toward the State of Jefferson. The best known is John Jeavons, author of *How to Grow More Vegetables: And Fruits, Nuts, Berries, Grains, and Other Crops Than You Ever Thought Possible on Less Land Than You Can Imagine* (Ten Speed Press, 2006), now in its 7th edition. Jeavons lives and teaches in Willits, California. According to Jeavons, depending on local climate, soil quality, and the skill of the grower, a bio-intensive garden as small as 800 square feet can provide a family of four with fresh vegetables year round. That's only 20 x 40 feet.

Another person whose life was touched by Chadwick's garden is Scott (Hawkeye) McGuire. McGuire, who attended college in Santa Cruz and now works as a landscaper in the Rogue Valley, maintains a large produce garden, and is currently writing a book, *Spirituality and Sustainability*. "I've heard that during the Great Depression 90 percent of Americans had some relative living on a family farm," he explains. "Today it's down to a handful." Anticipating the time when we will need to grow more of what we eat, McGuire offers workshops on horticulture, and observes that it is much

easier to enlarge an existing garden than start one from scratch. Among the many factors of food production, McGuire starts with seeds, and recommends developing viable seed-bank networks. Our success in growing more of our own food, he says, will depend on the length of transition we experience. A garden takes a while to establish, even if you start in the early spring.

John Fisher-Smith, an Ashland resident, author, JPR commentator and former architect, has started at least eight large vegetable gardens. After spending his adolescence on an organic farm in Bucks County, Pennsylvania, Fisher-Smith also learned from the bio-intensive methods developed by Chadwick and, when his oldest son decided he wanted to learn vegetable gardening, took him to meet Jeavons. Through the years, Fisher-Smith did more than his share of "double-digging" and intensive soil-building, but now at the age of 80 he has become what he calls a "lazy gardener" who uses a rototiller and grows "the easy stuff" such as "corn, peas, asparagus, raspberries, winter squash, peppers, eggplant, carrots, leeks, garlic, and sweet onions." Fisher-Smith would not quarrel with my CSA supplier's estimate that our area now grows only one per cent of the food we eat locally. Nor would he be surprised if food becomes "very expensive."

Fortunately, growing food doesn't require a factory to be built, or rails to be laid. It requires sun, soil, and water, all of which we have here in the State of Jefferson. We also need good seeds, which can be harvested, along with simple tools and protective fencing. It also requires a set of skills, which many of us do not yet have, although some of us maintain gardens for purposes other than food and a smaller number already grow vegetables and fruit. To preserve the harvest for the cold half of the year, we would also need canning equipment, dehydrators, as well as cold storage.

So if we take this contingency of expensive food seriously, what is to be done? First of all, many more people would have to take advantage of the experienced gardeners, farmers and food preservers we have locally. The OSU Extension Master Gardener program offers weekly classes in urban horticulture annually beginning in January. The OSU Family Food Education Volunteers have monthly classes and offer an 8-week in food preservation class beginning in May. Other experienced growers can be found at local farmers markets.

Cultivating Idle Land

We would certainly be better prepared if our cities and towns inventoried land not being used for other purposes. During W.W.II, England passed a law that any idle land could be employed for growing food, without compensation to the owners. Gardens sprang up, there as here, in yards around houses, yes, but also in vacant lots, "undeveloped" land, parks and other city land. Just as the U.S. gave away farm land in the 19th century to those who would work it, so too could land that sits idle or not used for an activity as vital as growing food can be made available under fair and practical terms.

There may be a role for government and non-profit entities in stockpiling the seeds, watering devices, and simple tools and fencing for gardens. Ashland, for example, has a volunteer emergency service called CERT (Community Emergency Response Team), which could enlarge its range to deal not only with floods, earthquakes, and chemical spills, but also a possible shortage of affordable food.

Under the leadership of Alice Waters, founder of the renowned Bay Area restaurant Chez Panisse, the Berkeley public schools began a program of gardening, which yields produce then served in the cafeterias. As part of the educational program, this "edible schoolyard" introduces children to the skills of food growing and the delights of eating, as Waters would say, "fresh, according to the seasons," not primarily out of government surplus warehouses.

Obviously, if transportation became much more expensive, grocery stores that rely on distant suppliers would have to seek more local providers. A local non-profit, Thrive, is already working to increase the percentage of local food in grocery stores and restaurants through its Food Connection program which helps these businesses connect with each other. Food needs could be met not only by developing small-scale horticulture in and near towns, but also by enlarging the local agricultural sector. Many young people would like to get into farming, but are priced out due to the high cost of land – land that is valued for its trophy home value rather than its productive value. What provisions should society make now to get more of that land into local food production?

Chris Jagger, who with his wife Melanie Kuegler owns Blue Fox Farm, commended the ALBA program in California for "incubating" Latino farmers by giving them a

small plot to work as they learn the necessary skills. After the skills are learned, they need to acquire suitable land. Jagger describes himself as "a total advocate of agro-squatting," by which he means society should find a way to get idle land under cultivation, whether through long-term and low-rent leases or by other appropriate means. With the help of relatives, Jagger and his wife were able to buy much of the land they now cultivate. Knowing that most young people can't possibly buy local land for farming, he says "hordes of lots" are potentially available locally for leasing.

Here in the Rogue Valley, a group of community food security advocates are working to launch a similar program of farmer incubation, a land lease database and farm to food pantry program. The group, including Melissa Mathewson, OSU Small Farms Agent for Douglas, Jackson, and Josephine counties, Wendy Siporen of Thrive, Tim Franklin of the Applegate Watershed Council and Phillip Yates of ACCESS also recently hosted a Community Food Assessment Training.

Small-scale horticulture takes time to

get started; in this climate most kinds of food can be harvested only once a year, and seeds must be started in the spring. Farming takes even longer in that land has to be found, acquired, fenced, and prepared. The commitment is much bigger. It involves moving, more than likely accruing some debt, acquiring bigger equipment than a shovel and hose. Are we satisfied with a system that so far provides for only a tiny percentage of our food to be grown locally? Think of acquiring a surge capacity for food as a form of insurance: what are we willing to invest in order to have a less perilous supply?

With regard to many developments, our society has typically waited until challenges are undeniable before acting. But more and more situations seem to be developing in which, if we wait until they are obvious to everyone, we will have waited too long. Will you have a part in preparing a surge capacity for local food? ■

Craig K. Comstock is an author and former foundation director now living in Ashland, with a website www.bookcreationcoach.com

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Michael Feldman's

Whad'Ya Know?

All the News that Isn't

Hillary's running for First Man. She will not be accepting public funding, instead billing it all to the Rose Law Firm.

Obama is in; has to establish his identity with the public, that he was not Rudy's first boyfriend on *Cosby*.

Kerry's out. He thought at this point he'd just be playing ketchup.

Swift boat dudes will hang tough at the VFW.

General Betrayus approved as Iraq commander despite reservations about his name.

Jimmy Carter gets a bris at Brandeis.

FDA approves placebo birth control pills. Still only one approved birth control method for men: marriage.

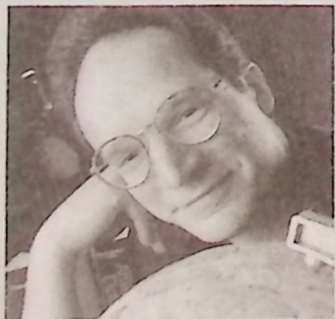
Castro dead but up and about. Viva El Muerto!

Vice President Cheney says Iraq is not so bad and, in fact, kind of a hoot.

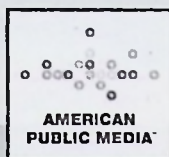
Mammogram rates sagging.

Spot that controls smoking found; turns out to be the mouth. Below the nose on your face all this time.

That's all the news that isn't.



**12 Noon Saturdays on JPR's
News & Information Service**



On the Scene

Tess Vigeland New Host of *Marketplace Money*

Veteran public radio reporter and host Tess Vigeland is the new host of *Marketplace Money*, the weekend personal finance program produced and distributed by American Public Media. Vigeland's first broadcast as host is scheduled for Saturday, March 3. Kai Ryssdal, who previously held the role, will remain as weeknight host of *Marketplace*, public radio's award-winning daily magazine on business and economics news.

Marketplace Money extends the sound of *Marketplace* to the weekends as the "money show for the rest of us." The weekly, hour-long program reflects the smart, witty sound of *Marketplace* with a look at the myriad of ways money affects us, from the cultural connotations of currency to the cost of college. *Marketplace Money* is found on the web at www.marketplace.org.

"Listeners loved Tess when she hosted the *Marketplace Morning Report*," said J.J. Yore executive producer of *Marketplace* and vice president of programming at American Public Media. "*Marketplace Money* will give her an even greater opportunity to display her range, talent and knowledge of all things money."

Vigeland is a familiar voice to *Marketplace* and *Marketplace Money* listeners. She's a longtime public radio veteran, both as a reporter and host. For more than three years, she hosted the *Marketplace Morning Report*. Since then, she's served as host, reporter, editor and producer for all *Marketplace* programs. Prior to joining the team at *Marketplace*, Vigeland reported and anchored for WBUR radio in Boston and Oregon Public Broadcasting radio and television in Portland. She's covered numerous national and international stories, including the

Northern Ireland peace talks in Belfast, the New England mob trials and the separate but tandem scandals around former U.S. Senator Bob Packwood and figure skater Tonya Harding. She served as Bill Littlefield's backup host on NPR's weekly sports program *Only A Game*. Vigeland has earned numerous awards in her reporting career, including five Associated Press awards and three from the Society of Professional Journalists. For her coverage of the Packwood scandal, she received a Corporation for Public Broadcasting Silver Award.

"I've always been a big fan of *Marketplace Money*, and I'm thrilled to be warming the host seat," said Vigeland. "The show has grown like a well-managed retirement fund over the last couple of years and I look forward to continuing that trend. In five years with *Marketplace*, I've reported on all aspects of business and economic stories... now it gets personal."

"Tess is one of the signature voices here at *Marketplace*," said Ryssdal. "I couldn't be happier that she's the new host of *Marketplace Money*. She's a great fit for the program."

Marketplace Money can be heard on JPR's *News & Information Service* Saturdays at 8:00 a.m. and on Sundays at 11:00 a.m.

Correction: Unfortunately, last month in the article *Black History Month from PRI*, the captions for Clarence Williams and Medgar Evers photos were transposed.

Tuned In *From p.3*

didn't help him to know that it wasn't just KSKF; it was ALL of our stations that we're doing that. So, instead of playing the Stockholm traffic reports without warrant, the new systems sometimes just didn't play anything. They would start a program and stop. They would start a program and then, in the middle, start it again. They would play a station ID and then stop... and then NOTHING would happen... for 20 minutes. Well, I could go on but most listeners know first-hand what I am describing.

Now, please recall the cardinal rule: don't change multiple systems simultaneously. NPR's birth of CD has also not been seamless. The programs to which our new automation systems were trying to "connect" were, sometimes, not "there" (I use the word in the newly cybernetic "virtual" sense). Or sometimes only parts of them were "there." So we had a colicky automation system trying to work with a struggling, emergent technology. Did I mention that the CD system is new and unlike anything used by any other network? In an email last week, NPR noted: "While much of the system has worked, using the Content Depot has also been fraught with many unforeseen challenges and unexpected surprise."

It all reminded me of the *Sorcerer's Apprentice* from Walt Disney's *Fantasia*. An apprentice sorcerer's incantation, initiated to make one broom haul water (kind of a primitive automation system), ultimately caused a hydrous havoc when numerous broom splinters hauled enough water to tax the Grand Coulee Dam.

Well, about four weeks into the conversion of the *Rhythm and News* and *Classics and News* services, we were also drowning.

I'm going to pause for a moment to speak to the segment of our members who can't program their VCRs. You probably can't imagine the number of things that are going on, when you listen to the radio, which are involved in this computer cacophony. For example, NPR sends out time pulses so that our systems and theirs are synchronized. The pulses on the old (satellite) system and the new (CD) system don't agree. So, when we start a program it needs to know the time, the new "number" of the program, the fact that the program no longer exists as a single program but

now consists of numerous files which have to run in the right sequence; that at the same time it is supposed to record another program which is scheduled to be broadcast later in the week; that the station break for KSRS in Roseburg, which precedes this program it is starting, is different than the station break which is going to KNYR in Yreka, and the program it is starting for broadcast in Roseburg is not the same program which is supposed to be broadcast over KNYR. In short, this is not just a case of pushing the "start" button.

Well, back to the story - which is en route to becoming a fable. Four weeks into this conversion, things weren't getting any better. If anything they were getting worse. We had manufacturer's vice-presidents on the phone on a daily basis. Our website "JPR Technical Problems Continue" advisory was becoming a regular feature. We were, in short, at the end of our rope.

Then, miraculously, someone noticed that the three different automation systems (remember, we bought THREE of these!) were not all running the same version of their highly, HIGHLY, HIGHLY proprietary software. Remember when, as a precaution, we had insisted that the manufacturer send out their top technical person to install the systems? Well, he had installed the "newest" version on the *Rhythm and News* and *Classics and News* systems but, since *News and Information* was by then running smoothly, he left it alone.

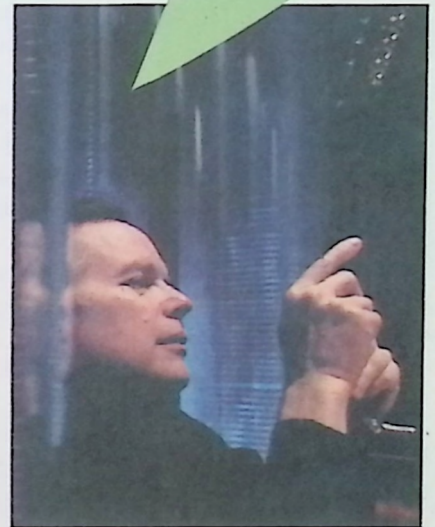
I don't know if you recall, or ever heard (or read) *War of the Worlds*, the famous H.G. Wells tale whose CBS radio adaptation, by Orson Welles, panicked the nation in 1938. But humanity survives the Martian invasion because the invaders didn't have biological immunity to a lowly, inherent human virus. The nation was saved, and the Martians defeated, as Orson Welles sardonically intoned at the broadcast's end, "by an invisible microbe."

So too was JPR. Changing all three systems over to the same software version miraculously solved everything. Well, not quite everything. We still can't get *Car Talk* to run smoothly on Sunday afternoons on *Classics and News*, on KSRS, KOOZ, KNYR and KNHM but it's fine on KSOR and KSRG (we'll probably have to bring in Click and Clack for a tune-up). It was kind of like Orson Welles had reappeared. The tiniest of things, something you can't even see, had saved the day.

Sixty Minutes,

CONTINUED ON PAGE 25

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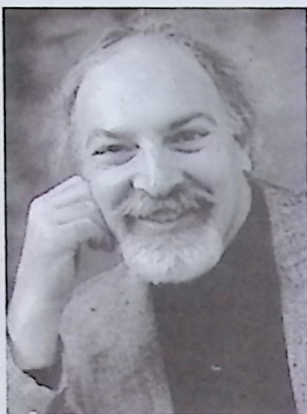
Program Guide

At a Glance

Focus

Rhythm & News Service

KSMF / KSBA / KSKF / KNCA / KNSQ



Music journalist and *Echoes* host, John Diliberto.

Each week night on the *Rhythm and News Service* relax and wind down for two hours of music with the program *Echoes*. *Echoes* creates a modern soundscape of music that draws from a multitude of cultures, traditions and genres. Hosted by music journalist John Diliberto, this two-hour series of evocative, ground-breaking music seamlessly bridges new instrumental, world fusion, new acoustic, impressionistic jazz and inventive vocal styles. John Diliberto is a nationally published writer and award-winning radio producer who has spent many years exploring and exposing new music. Special program segments include produced features that showcase an artist, new developments or events in contemporary music, as well as Living Room Concerts, intimate performances in artists' homes. Hear *Echoes* each week night from 8 p.m. to 10 p.m. on JPR's *Rhythm and News Service*.

Volunteer Profile: Robert Schepppler

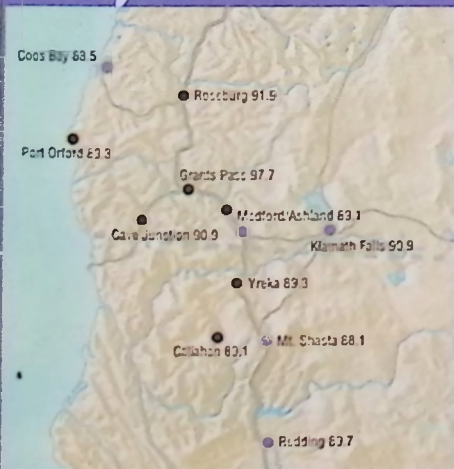
Robert Schepppler is a lucky man; as lucky as anybody who gets to fulfill an improbable childhood dream.

Growing up in a family where country and western was the highest musical form, and Bob Wills and the Light Crust Doughboys the greatest musicians in the world, it came as a revelation at age thirteen to hear something called "The Prelude to the Afternoon of a Faun" coming out of the radio. I knew nothing about classical music, but I knew I liked it a lot more than the Doughboys. Claude Debussy's music unveiled a world completely different from the one in which I was living. I could not resist. It seemed clear to me life's purpose was to work at something or other while listening to classical music. My playing skills were minimal. There was no expectation of being a professional

CONTINUED ON PAGE 23



Rhythm & News www.ijpr.org



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

Stations

KSMF 89.1 FM
ASHLAND

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNIE/REDDING

KNSQ 88.1 FM
MT. SHASTA

Translators

**CALLAHAN/
FT. JONES 89.1 FM**

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm All Things Considered

5:30pm Jefferson Daily

6:00pm World Café

8:00pm Echoes

10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition

10:00am Living on Earth

11:00am Car Talk

12:00pm E-Town

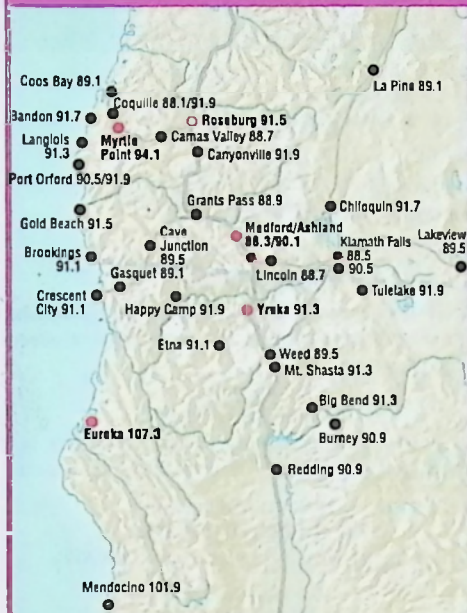
1:00pm West Coast Live

3:00pm Afropop Worldwide
4:00pm World Beat Show
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Grateful Dead Hour
9:00pm The Retro Lounge
10:00pm The Blues Show

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm New Dimensions
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Thistle & Shamrock
10:00pm Music from the Hearts of Space
11:00pm Late Night Jazz/Bob Parlocha

CLASSICS & NEWS www.ijpr.org



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

Stations

KSOR 90.1 FM*
ASHLAND
*KSOR dial positions for translator communities listed below

KSRG 88.3 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KOOZ 94.1 FM
MYRTLE POINT/
COOS BAY

KLME 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

Translators

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
4:30pm Jefferson Daily
5:00pm All Things Considered
7:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:30am JPR Saturday Morning Opera
Metropolitan Opera (beg. Dec. 9)
2:00pm From the Top

3:00pm Played in Oregon
4:00pm All Things Considered
5:00pm On With the Show
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Saint Paul Sunday
11:00am Siskiyou Music Hall
2:00pm Indianapolis On The Air
3:00pm Car Talk
4:00pm All Things Considered
5:00pm To the Best of Our Knowledge
7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Weed 89.5
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 88.9	Mt. Shasta, McCloud, Dunsmuir 91.3	
Chiloquin 91.7	Happy Camp 91.9		

News & Information www.ijpr.org



- AM Transmitters provide extended regional service.
- FM Transmitter

Stations

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

KJPR AM 1330
REDDING

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here and Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm The World
3:00pm Fresh Air with Terry Gross

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm News & Notes

4:00pm Open Source (Mon.-Thurs.)
Tech Nation (Fri.)
5:00pm On Point
6:00pm Fresh Air (repeat of 3pm show)

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm News & Notes
(repeat of 3pm broadcast)

7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service

8:00am Marketplace Money
9:00am Studio 360
10:00am West Coast Live
12:00pm Whad'Ya Know
2:00pm This American Life
3:00pm A Prairie Home Companion
5:00pm Selected Shorts
6:00pm Fresh Air Weekend
7:00pm New Dimensions
8:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am On The Media
11:00am Marketplace Money
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Studio 360

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm Le Show

4:00pm Zorba Paster on Your Health
5:00pm Documentary Hour
6:00pm People's Pharmacy
7:00pm The Parent's Journal
8:00pm BBC World Service

Jefferson Public Radio

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To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry.

Another way to contact us is via our website www.ijpr.org. Simply click on the "Contact Us" link and submit your question, suggestion, or comment.

Programming

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Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (www.npr.org/programs). Also, many national programs aired on JPR have extensive sites which are linked on our website (www.ijpr.org) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
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- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

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- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

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General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Jefferson Monthly

e-mail: hepburna@sou.edu

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KNHT 107.3 FM
RIO DELL/EUREKA

LISTEN ONLINE AT www.ijpr.org

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-6:50am

Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am

JPR Morning News

Darcy Danielson brings you the latest regional news and weather.

7:00am-Noon

First Concert

Classical music throughout the morning hosted by Don Matthews. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:30 am, *Featured Works* at 9:00, and *As It Was* at 9:30.

Noon-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes NPR News at 12:01pm, *As It Was* at 1:00pm, *Featured Works* at 2:00, and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekend magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

5:00pm-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Alison Young, Ward Jacobson, and Scott Blankenship.

SATURDAYS

6:00am-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

First Concert

Classical music to start your weekend, hosted by Michael Sanford. Includes *Nature Notes* with Dr. Frank Lang at 8:30am.

10:30am-2:00pm

Metropolitan Opera

2:00pm-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

Played In Oregon

Host Robert McBride showcases some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00pm-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway, hosted by Herman Edel. Each week, producer Rick Huebner provides a little extra, showcasing some of the best individual songs from new productions as well as classic Broadway hits.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Bob Christiansen and Scott Blankenship.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

Saint Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

Siskiyou Music Hall

Classical music for your Sunday, with Mindy Ratner.

2:00pm-3:00pm

Indianapolis On The Air

3:00pm-4:00pm

CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Bob Christiansen and Scott Blankenship.

FEATURED WORKS

* indicates March birthday

First Concert

- Mar 1 T Handel: Organ Concerto in G minor
- Mar 2 F Kurt Weill*: Symphony No. 2
- Mar 5 M Villa-Lobos*: Bachianas Brasileiras No. 4
- Mar 6 T Liszt: Fantasy on Bellini's opera *La Sonnambula*
- Mar 7 W Albrechtsberger*: Concertino in E flat
- Mar 8 T CPE Bach*: Oboe Concerto in E flat
- Mar 9 F Barber*: *Knoxville: Summer of 1915*
- Mar 12 M Fauré: Cello Sonata, Op. 117
- Mar 13 T Wagner: Overture and "Venusberg" Music to *Tannhäuser*
- Mar 14 W Telemann*: Suite from *Don Quixote*
- Mar 15 T Franck: *Les Djinns (The Genies)*
- Mar 16 F Tchaikovsky: *Romeo and Juliet*
- Mar 19 M Joseph Schubert: Viola Concerto in C
- Mar 20 T Debussy: *Pour le piano*
- Mar 21 W JS Bach*: Trio Sonata in C minor, BWV 1079
- Mar 22 T Bridge: *Enter Spring*
- Mar 23 F Mozart: Piano Concerto in D, K. 175
- Mar 26 M Locatelli: Concerto, *Il Pianto d'Arianna*
- Mar 27 T D'Indy*: *Souvenirs*
- Mar 28 W Haydn: String Quartet in C minor, Op. 17, No. 4
- Mar 29 T Walton*: Suite from *Henry V*
- Mar 30 F Beethoven: Trio in C for Two Oboes & English Horn, Op. 87

Siskiyou Music Hall

- Mar 1 T Chopin*: Piano Concerto No. 2 in F minor
- Mar 2 F Mozart: Symphony in C major, K. 425, *Linz*
- Mar 5 M Rachmaninoff: Piano Concerto No. 1
- Mar 6 T Schubert: String Quintet in C
- Mar 7 W Ravel*: Quartet in F
- Mar 8 T CPE Bach*: Concerto for Flute and Orchestra
- Mar 9 F Tchaikovsky: Symphony No.6 in B minor, *Pathétique*
- Mar 12 M Chadwick: Quintet in E flat
- Mar 13 T Prokofiev: Symphony No. 6 in E flat minor
- Mar 14 W Telemann*: Suite for Orchestra in F major, *Alster*
- Mar 15 T Brahms: Piano Concerto No. 2
- Mar 16 F Hamilton Harty: *An Irish Symphony*
- Mar 19 M Reger*: Clarinet Sonata in B flat
- Mar 20 T Berlioz: Symphony for Viola and Orchestra, Op. 16
- Mar 21 W J.S. Bach*: Triple Harpsichord Concerto in A minor
- Mar 22 T Carl Czerny: Grand Sonata for Piano & violin in A
- Mar 23 F Saint-Saëns: Piano Quintet in B flat

Classics & News Highlights

Metropolitan Opera

March 3 • *Simon Boccanegra* by Giuseppe Verdi
Conductor: Fabio Luisi
Angela Gheorghiu, Marcello Giordani, Thomas Hampson, Ferruccio Furlanetto, and Vassily Gerello.

March 10 • *Die Meistersinger von Nürnberg* by Richard Wagner
Conductor: James Levine
Hei-Kyung Hong, Maria Zifchak, Johan Botha, Matthew Polenzani, James Morris, Hans-Joachim Ketelsen, Evgeny Nikitin, and John Relyea.

March 17 • *Faust* by Jules Barbier
Conductor: Maurizio Benini
Ruth Ann Swenson, Karine Deshayes, Ramón Vargas, Hung Yun, and Ildar Abdrazakov.

March 24 • *Il Barbiere di Siviglia* by Cesare
Conductor: Maurizio Benini
Joyce DiDonato, Juan Diego Flórez, Peter Mattei, John Del Carlo, and John Relyea

March 31 • *Die Agyptische Helena* by Richard Strauss
Conductor: Fabio Luisi
Deborah Voigt, Diana Damrau, Jill Grove, Torsten Kerl, and Garrett Sorenson.



Maurizio Benini



Conductor Fabio Luisi pictured here with his dog Leonie in 2003.

Saint Paul Sunday

March 4 • Anne-Sophie Mutter, violin; Lambert Orkis, piano
Wolfgang Amadé Mozart:
Violin Sonata in B-flat major, K. 454 -I. Largo;
Allegro -III. Allegretto
Violin Sonata in G major, K.379 -I. Adagio; Allegro
-II. Thema: Andante cantabile
Violin Sonata in e minor, K. 304 -II. Tempo di Menuetto

March 11 • *Divertimento*
Ludwig van Beethoven: String Trio in E-flat Major, Op. 3
-III. Minuet: Allegretto
Bohuslav Martinu*: "Trio à Cordes" (String Trio No. 2, 1934)

- Mar 26 M George Macfarren: Symphony No.7 in C sharp
- Mar 27 T Charles A. de Beriot: Violin concerto No. 2, op. 32

-I. Allegro-II. Poco moderato-vivo-allegro ma non troppo
Ludwig van Beethoven: String Trio in G Major, Op. 9, No. 1

-I. Adagio; Allegro con brio -II. Adagio, ma non tanto e cantabile -III. Scherzo: Allegro -IV. Presto

March 18 • eighth blackbird

Derek Bermel: Tied Shifts-I. (Driving, relentless)
Frederic Rzewski: Les Moutons des Panurge
Ashley Fure: Inescapable
Fred Lerdahl: Fantasy Etudes

March 25 • *Fretwork and Emma Kirkby, soprano*
John Dowland (1563-1626): Shall I strive with words to move

John Wilbye (1574-1638): Ne reminiscaris
Orlando Gibbons (1583-1625): Now each flow'ry bank of May

Henry Purcell (1659-1695): Musick for a while
Anthony Holborne (1545?-1602): Heart's Ease , The Fairy Round

Mr. Picforth (first name unknown; 16th c?): In nomine
Henry Purcell: Fantasy,

William Byrd (1543?-1623): Constant Penelope, In nomine, O that most rare breast, Browning.
Though Amaryllys dance in green

From The Top

March 3 • This week *From the Top* is in Elgin, IL and features outstanding musicians from 14 to 18 years old. including a young pianist from Wyoming performing Rachmaninoff, a teenage violinist from here in Elgin performing Lutoslawski, and a teenage flute trio from nearby Chicagoland performing music from Carl Czerny. The Elgin Youth Symphony closes the show with a wonderful performance that features bagpipes.

March 10 • *From the Top* returns to Northern Michigan and the campus of one of America's premier arts schools, the Interlochen Arts Academy.

March 17 • This week, *From The Top* is at home on the stage of New England Conservatory's Jordan Hall, with outstanding musicians from 10 to 17 years old including the show's youngest chamber music ensemble ever, performing Haydn, and a teenage pianist from Minnesota performing Liszt's fantastic "Mephisto Waltz." NEC's Youth Philharmonic Orchestra, conducted by Benjamin Zander plays Beethoven's Triple Concerto with host Christopher O'Riley on piano, and 13-year-old Roving Reporter Caeli Smith helps demonstrate a young cellist's proficiency with his bow - his archery bow!

March 24 • Program TBA

March 31 • *From the Top* is in Huntsville, AL today with a show featuring outstanding musicians from 13 to 18 years old including a typically "weird" bassoonist (that's her word) and a young guitarist whose stomach has a name! Special guest soprano Angela Brown tells the amazing story of how she discovered classical music because of a teacher in Huntsville. She'll also sing Mozart with an amazing teenage soprano.

- Mar 28 W Dvorák: Cello concerto
- Mar 29 T Guilianni: Concerto in A
- Mar 30 F Franck: Symphony in D minor

A "Heart Healthy" recipe from



Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413. www.zorbapaster.org

GARLIC MUSTARD POTATOES

(Makes 6 servings)

- 1 1/2 Pounds Small red potatoes, halved
- 3 Tbs Extra virgin olive oil
- 3 Tbs Dijon mustard
- 3 Cloves Garlic, minced
- 1 1/2 Tbs Finely chopped rosemary
- 1/2 tsp Cayenne pepper
- 1/2 tsp Kosher salt
- 1/2 tsp Freshly ground black pepper

Line baking sheet with heavy foil. In a large pot, boil the potatoes in salted water until tender, about 10 minutes. Drain and cool. While the potatoes cool, whisk the olive oil, mustard, garlic cloves, rosemary, cayenne pepper, salt and pepper in a large bowl. Add potatoes to the dressing mix and toss to coat. Place on baking sheet. Preheat broiler. Place baking sheet 6 inches from heat source, and broil potatoes five minutes. Turn and broil an additional five minutes. Serve.

Nutrition Facts

Serving size: 1 serving. Percent daily values based on a 2000 calorie diet. Nutrition information calculated from recipe ingredients.

Amount Per Serving

Calories 158.60
Calories From Fat (40%) 63.79
Calories From Protein (7%) 10.79
Calories From Carbs (53%) 84.01
Total Fat 7.25g 11%
Saturated Fat 0.96g 5%
Monounsaturated Fat 5.00g
Polyunsaturated Fat 0.70g
Trans Fatty Acids 0.00g
Cholesterol 0.00mg 0%
Sodium 258.06mg 11%
Potassium 639.66mg 18%

PROGRAM GUIDE

Rhythm & News Service

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ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 97.7 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS
CALLAHAN/
FORT JONES 89.1 FM

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

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DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-9:00am
Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50 with Darcy Danielson.

NORTHERN CALIFORNIA ONLY:

7:50am
California Report

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

9:00am-3:00pm
Open Air

An eclectic blend of the best singer/songwriters, jazz, blues, world music and more, exploring the close connections between wildly different styles in an upbeat and spontaneous way. Hosted by Eric Alan and Eric Teel.

3:00pm-5:30pm
All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

6:00pm-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am
Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00am-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am
Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm
E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm
The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm
The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

10:00pm-2:00am
The Blues Show

Four hours of Blues from the JPR library hosted by Paul Howell and Derral Campbell.

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am–10:00am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am–2:00pm
Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm
Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm–4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm
All Things Considered

The latest national and international news from NPR.

6:00pm–9:00pm
The Folk Show

Keri Green, Cindy DeGroft, and Karen Wennlund bring you the best in contemporary folk music.

9:00pm–10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.


10:00pm–11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am
Late Night Jazz with Bob Parlocha

Profile *From p. 18*

musician. There were daydreams of being a classical music DJ, but my regional twang was as pronounced as my playing skills were not, and I kept the idea to myself.

Fifty years, a history PhD, marriage and fatherhood, considerable teaching and traveling and a gob of astronomy involvement later, I moved to Ashland, a long way away from Bob Wills, still listening to classical music. Eric Teel and Don Matthews told me my voice was okay if I just learned not to use it longer than forty seconds at a time. I'm far from perfect at that, but "The Prelude to the Afternoon of a Faun" assures me I can do better. 

Rhythm & News Highlights

Marian McPartland's Piano Jazz

March 4 • John Stetch

Canadian pianist John Stetch is an internationally acclaimed solo performer, praised for his inventiveness and technical brilliance. He's explored standards, the music of Monk and even his Ukrainian heritage in his own unique style. He performs his own "Heavens of a Hundred Days" and joins McPartland for "Blue Monk."

March 11 • Gerald Wilson

Ellington, Ella, Basie, Dizzy — these legends of jazz owe something to the arrangements and compositions of Gerald Wilson. Though he got his start as a trumpet player with Jimmie Lunceford's big band, Wilson soon became recognized as a composer, arranger and big band leader with a wealth of sophisticated musical ideas and a total dedication to the infinite possibilities of jazz. To honor his countless contributions to jazz, McPartland improvises a musical portrait of Wilson.

March 18 • Helen Sung

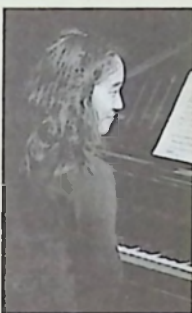


PHOTO CREDIT: JES L. KNAPPEN, 2001

Helen Sung

Pianist Helen Sung is a dazzling and passionate player with a flawless technique and an exquisite touch. Originally from Houston, Texas, Sung is a graduate of the Thelonious Monk Institute of Jazz Performance and has played with such luminaries as Clark Terry and Wynton Marsalis. She shows off her compositional skills playing her own tune, "Hope Springs

Eternally," and joins McPartland on "Someday My Prince Will Come."

March 25 • Ray Charles

Ray Charles was one of those rare musicians whose musical style blended many genres, drawing on jazz, rhythm and blues, gospel, country, and rock and roll, to create a unique and soulful sound. On this *Piano Jazz*, recorded in 1991, Charles gives listeners a sense of his musical vision, playing "Oh What a Beautiful Morning" before joining McPartland for "The Man I Love."



Ray Charles

PHOTO CREDIT: RAY CHARLES.COM

The Thistle & Shamrock

March 4 • Welsh Momentum

Emerging Welsh roots recordings vary from traditional harp music to genre-bending blends of Latin, funk, and Afrobeat. Hear established and emerging artists including Drymbago, Mim Twm Llai, Gwenan Gibbard, and Crasdan.

March 11 • Roots Run Deep

Musical communities coast-to-coast in the United States and Canada show their roots with great traditional fiddling, expressive singing, and ear-catching blends of American and Celtic music.

March 18 • Cara Dillon

Her voice has mesmerized audiences in Europe,



PHOTO CREDIT: CARADILLON.COM

Irish folk singer Cara Dillon joins Fiona Ritchie, March 18th on *The Thistle & Shamrock*.

the Middle East, Asia, and North America, and Cara Dillon has won many accolades for her recordings, including two prestigious BBC Radio 2 Folk Awards. Meet this great singer from Co. Derry and share her infectious passion for the songs of her homeland.

March 25 • Harpers

Hear some of today's most innovative and inspirational Celtic music on recordings of its most ancient instrument. William Jackson, Wendy Stewart, Maire Brennan, Grainne Hamby, Savourna Stevenson, and Alan Stivell all feature in this hour dedicated to the Celtic harp.

New Dimensions

March 4 • Organizations Organizing Themselves with Saul Eisen

March 11 • Sensing The Divine Sacred Sizzle with Sera Beak

March 18 • Entering into Relationships with Everything with Derrick Jensen

March 25 • From Exploitation to Friendship: Creating Eco-Tourism with Dough Thompson, Robin Kobaly, and Diana Hart

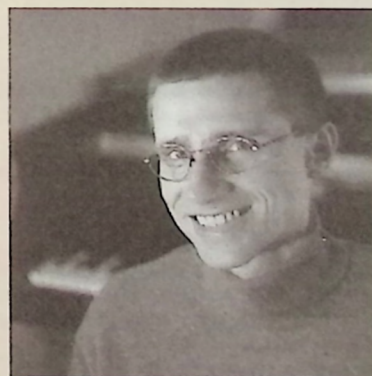


PHOTO CREDIT: JOHNSTETCH.COM

Canadian Pianist John Stetch performs with Marion McPartland, March 4th on *Piano Jazz*.

News & Information Service

KSKJ AM 1230
TALENTKAGI AM 930
GRANTS PASSKTBR AM 950
ROSEBURGKRVN AM 1280
EUGENEKSYC AM 1490
YREKAKMJC AM 620
MT. SHASTAKPMO AM 1300
MENDOCINOKNHM 91.5 FM
BAYSIDEKJPR AM 1330
REDDINGLISTEN ONLINE AT www.ijpr.org

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MONDAY-FRIDAY

5:00am-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.

Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KTBR/KRVN LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm

News & Notes

A news program, which highlights social, political and cultural issues, hosted by Emmy Award-winning journalist Ed Gordon.

4:00pm-5:00pm

Open Source (Monday-Thursday)

A program fused to the Internet reflecting the sound and sensibility of the Web. The show, hosted by Christopher Lydon, is dedicated to sorting, sifting, and decoding the digital universe.

Tech Nation (Friday)

A program focusing on the impact of technology in our lives presenting interviews with people from every aspect of life hosted by Moira Gunn.

5:00pm-6:00pm

On Point

Host Tom Ashbrook combines his journalistic instincts with a listener's openness and curiosity - focusing on the relevant topics and deconstructing issues along with the audience.

6:00pm-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KTBR/KRVN LANE & DOUGLAS CO. ONLY:

6:00pm-7:00pm

News & Notes

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-8:00am

BBC World Service

SATURDAYS

5:00am-8:00am

BBC World Service

8:00am-9:00am

Marketplace Money

Tess Vigeland hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio

monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

Selected Shorts

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

6:00pm-7:00pm

Fresh Air Weekend

7:00pm-8:00pm

New Dimensions

8:00pm-8:00am

BBC World Service

SUNDAYS

5:00am-8:00am

BBC World Service

8:00am-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm

Marketplace Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm

Studio 360

Repeat of Saturday's broadcast.

KTBR/KRVN LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

Documentary Hour

Selected documentary episodes and series from a diverse range of producers.

6:00pm-7:00pm

People's Pharmacy

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-8:00am

BBC World Service

Tuned In *From p. 17*

on CBS-TV, ran a story the other night about how computer technology had taken over everything. According to the report there are now even refrigerators which are not only computerized but require an internet connection to function (a truly scary thought). With coffee pots, cars and new HD televisions all using computer technology and requiring extensive manuals, most people can't program their own appliances without consulting "tech support." It was probably intended to make us all feel better but it turns out, CBS reported, that the engineer who helped design the HDTV television system couldn't set up his own HD television without bringing in outside help.

That seems to be the world into which we continue to march headlong.

Well, here at JPR, we seem to have survived most of the current conversion. That said, NPR is still working on the CD system which remains somewhat colicky. We are drying up the soggy mess that Mickey Mouse and his broomstick automation carriers created. We are starting to achieve that numbed reliance upon computer technology that, kind of like radio itself, lulls you into a complacent sense that things are operating "normally." And we are gearing up to replace all of our transmitters and microwave interconnection system, which were installed over the last 35 years, with new HD Radio equipment - all in the next year.

Like I said, it is the Year of Conversion.

RM

Ronald Kramer is Executive Director of the JPR Foundation.

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The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. *The Jefferson Exchange* welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and an array of fascinating guests on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, AM1300 in Mendocino, KNHM 91.5FM in Bayside/Eureka, and KJPR AM1300 in Shasta County. For the guest schedule see our web site at www.jeffexchange.org.

www.jeffexchange.org



Recordings

Eric Alan

Mustaches and Mona Lisas

The new age of digital media has brought a strange mix of clarity and confusion. Creative works can be recorded and reproduced with unprecedented sharpness; but ease of manipulation makes it ever harder to discern what within the sharpness is "real."

I find the difficulty of discerning what is "real" disconcerting; or at least I once did, musically speaking. Perhaps this article should be subtitled "Death of a Purist."

Oh, how I ranted and raved in my idealistic youth against the unspeakable horror of synthesizers, when they first appeared! Surely drum machines would cause the collapse of western civilization! (Never mind that I had as much doubt about western civilization itself as about the drum machines invading it.)

Then my attitudes shifted as artists began to find the soul inside of the new machines, and started to play them with as much emotional purity as indigenous people played ancient instruments.

When Public Enemy's classic rap CD *Fear of a Black Planet* came along to blow my mind wide open with its demonstration of what an amazing musical instrument a computer itself could be, in the right creative hands, I had to admit that my "purity" was no less narrow than that of the 1950s preachers who decried rock'n'roll records as "the devil's music." It was humbling.

With every new digital step forward since then has come a need for me, as JPR music director and *Open Air* DJ, to find new openness and humility.

I can still hear the booming voice of the

Doors' Jim Morrison intoning darkly, "These are strange days..." And I still feel that truth deeply when I hear it. Only now I hear it as remixed by the Thievery Corporation (without permission of Morrison, who's too dead to object). Morrison's voice is electronically sampled and looped and placed into a new musical context as part of their CD *Versions*, which reinvents songs across time and genre. And

I like it. So sue me. I even like another one of that duo's remixes better than the original: the Thievery Corporation remix of Anoushka Shankar's "Beloved," done at her invitation, appearing on her *Rise Remixes* CD. After first hating the concept of remixes—which are often a complete reworking rather than a simple new mix—I've now had to open my resistant mind to the concept that while a bad remix is still a ruin, a skilled remixer can be a true artist, not just an artist's interpreter.

skilled remixer can be a true artist, not just an artist's interpreter. I think of this as I play the Organica remix of Nina Simone's "Westwind," which I love—part of *Nina Simone Remixed & Reimagined*, which Eric Teel and I have enthusiastically played on *Open Air* of late.

At the moment, my ultimate test of openness and humility in listening in this way is the "new" Beatles album, *Love*, with their music radically remixed as a soundtrack for a performance piece by Cirque du Soleil. (The project was done with the permission of the surviving Beatles and the deceased ones' spouses, and initiated because of a friendship between George Harrison and the founder of Cirque du Soleil.) The Beatles' music is iconic, untouchable—as close to perfect in its orig-

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inal form as creativity will ever be. Why mess with it? What could be done but damage?

Even the main remixer was hesitant. Giles Martin (son of Beatles producer George Martin) writes in the liner notes, "Feeling like I was painting a mustache on the Mona Lisa, I started work..." He dared to dive in, and despite expecting to be fired at any moment, his creative experimentation received enthusiastic response—including from the surviving Beatles.

It's difficult at first to hear bits of Beatles songs deconstructed and/or smashed together, and the whole 80-minute montage—comprising bits of nearly 40 songs—is exhausting to listen to in entirety. But it's also a revelation to hear layers of voices and instruments unmasked: it's enlightening and beautiful to really hear the depth of the a cappella harmonies on "Because," with all the instruments stripped away; to newly notice the gorgeous string arrangement of "Eleanor Rigby" lifted and highlighted elsewhere; the remarkable symbiosis of "Within You Without You" and "Tomorrow Never Knows," turned into one song.

After listening to *Love*, I hear things in the original pieces I never heard before. I have even more respect for the Beatles' musical mastery. I have new love for the original songs. And it's not like the original recordings were destroyed in *Love*'s creative process. No animals were harmed. So where is the supposed blasphemy many of us were first inclined to cry about? Sometimes the Mona Lisa really does need a mustache.

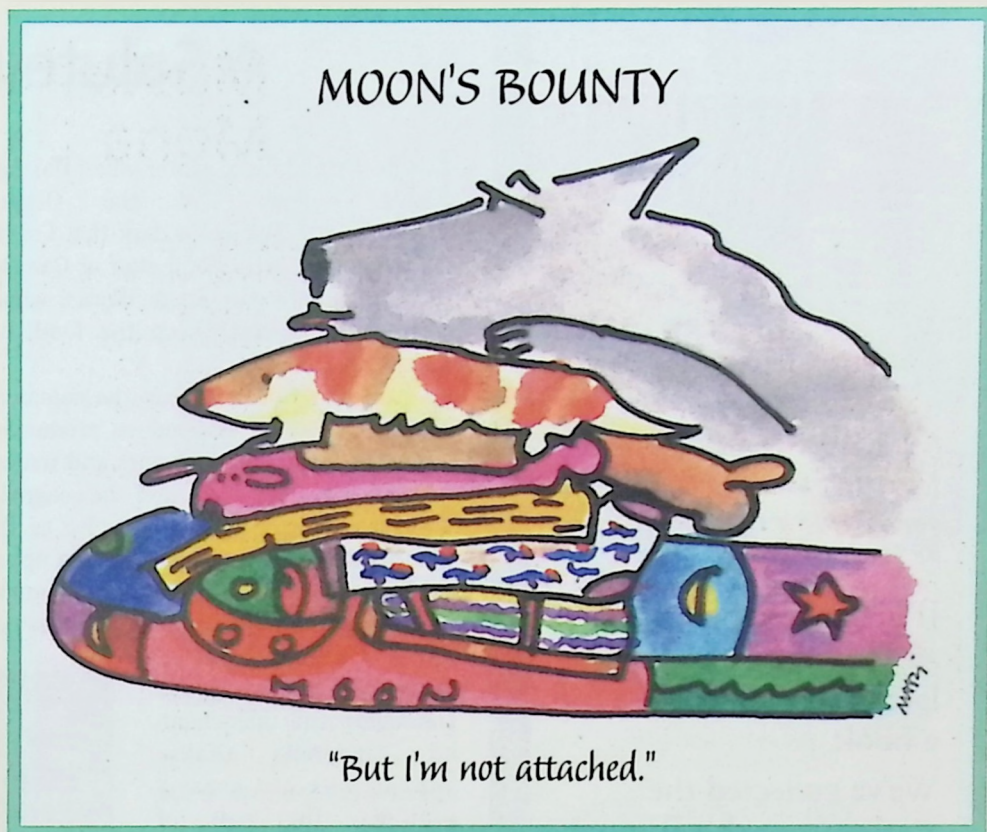
I was equally tempted to scream of blasphemy when I was told in advance of the creative process behind the recent "collaboration" between the late Ray Charles and the Count Basie Orchestra, who never actually played together. I cringed: take Ray's vocals from 1970s live recordings, strip away the (badly recorded) band and crowd noise, and have the 2006 version of the Count Basie Orchestra go into the studio and record new backing tracks for the old vocals? Never mind the Herculean technical wizardry necessary to pull it off. What a crass, cheesy, sell-out way to capitalize on the legacy of the late genius. Right?

Wrong! What an incredibly soulful, seamless blend of masterful musicianship and performances, straight from the heart. Ray's vocal performances are prime, with the sound magically cleaned up to modern



Little Victories

Mari Gayatri Stein



This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has appeared in over 30 books, and she has taught yoga and meditation for many years. To order art and cards of the published work in the *Jefferson Monthly* and Mari's other work, call 541.770.6035 or visit www.marigayatri.com

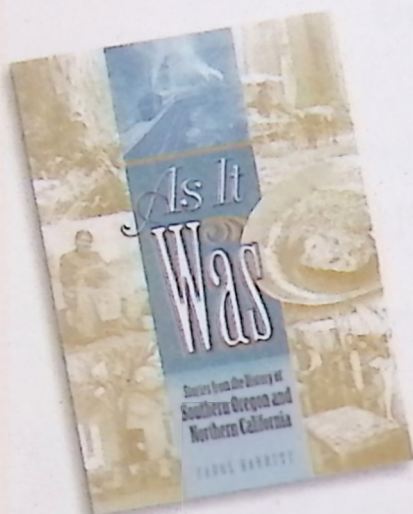
standards of clarity. The orchestra's performances are equally crisp and virtuosic, and couldn't possibly be tighter to the vocals if all were in the same room at the same instant. Personally, I think that *Ray Sings, Basie Swings* is equal to any of Ray's best. Openness and humility: I find the need for them again.

Besides, so many albums are constructed in the studio rather than simply played, anyway. Many, many parts on great albums have been recorded by shipping tapes back and forth and adding to them, so that musicians haven't truly played together or necessarily even met. The difference with *Ray Sings, Basie Swings* is only one of degree.

I don't know where all this is going: the digital experimentation, collaboration and obfuscation (with new sonic clarity). How much more openness and humility beyond

current imagination will it take, to be able to embrace the coming musical worlds? Western civilization may or may not be collapsing, but I'm confident that music will be what saves it, more than what brings it down—no matter with what machines and in what ways it's played and assembled. ■

Eric Alan is music director of Jefferson Public Radio, and the morning host of Open Air each weekday on JPR's Rhythm & News Service. He is also the author/photographer of the book *Wild Grace: Nature as a Spiritual Path* (White Cloud Press), with two more books in process.



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BY CAROL BARRETT

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Theater and the Arts

Molly Tinsley

A Salute to Small Theatre

It's in the middle of winter when the days have shrunk and the Oregon Shakespeare Festival is dark that I really appreciate the artists and staff at Camelot Theatre and Oregon Stage Works, whose talents and energies keep the footlights burning year round.

Camelot's holiday gift to the community this year was a stupendous production of Stephen Sondheim's smart and irreverent *Into the Woods*. Around the magnetic presence and voice of Livia Genise as The Witch, director Rebecca K. Campbell swirled a colorful centrifuge of human hopes and longings: the perfectly meshing Baker and his Wife (David Gabriel and Laura Derocher), the unenchanted Cinderella (Kaitie Warner) with her amazing pratfalls, the pair of charmingly insincere princes (Thomas Witt and Jeremy Johnson) striking Byronic poses, Rapunzel-turned-mad housewife (Mandy Anderson), and the

perennially ingenuous Jack in the Beanstalk (Ben McReynolds). Not to mention his Cow, Milky White—no mechanical contraption here, but a living, breathing middle-schooler (Josette Saydah) whose body language spoke volumes. It was one of those productions you hate to let go of: on our way out the first time, we bought tickets to see it again.

Camelot has much to celebrate in 2007, from its first year in the black to a near tripling in the number of patrons since its start-up at the end of 2003. The theatre has added one full-time position—Producing Director Doug Warner, and professional lighting (Bart Grady), costume (Emily Erlich Inget) and scene (Don Zastoupil) designers are now under annual contract.

A showcase for our valley's considerable musical talent, the theatre's Spotlight series has become its popular hallmark,

running four programs a year that feature Rogue Valley vocalists performing pieces made famous by big-name singers—Julie London, for example, is spotlighted next. In the recently reprised "Spotlight on the Andrews Sisters," the original harmonies had never been written down, meaning their portrayals, Genise, Priscilla Quinby, and Gayle Wilson, had to untangle and transcribe them for themselves, spending at least eight hours on each number, in order to render an historically accurate version!

Besides an exciting new season that includes three pieces of musical theatre—*Man of La Mancha*, *The Spitfire Grill*, and *Meet Me in St. Louis*, the future of Camelot foresees the demise of the old building itself. It seems this feed-store-turned-theatre is smack in the path of Talent's urban renewal plan to extend Main Street—a blessing in disguise, for it means build-

ing a new theatre across the street, which will seat 225 and offer fly space, not to mention real dressing rooms!

Homelessness is far behind Oregon Stage Works, well established now in its intimate black box on A Street in Ashland, where mainstage productions alone have doubled its income since opening two years ago. The 2006 season affirmed the theatre's commitment to American classics that highlight intricacies of character and language. In a succession of exhilarating surprises, Artistic Director Peter Alzado brought vividly to the stage not only Arthur Miller's *The Crucible*, but also three less familiar, yet rich and affecting works: Shelagh Stevenson's *The Memory of Water*, Andrew Wreggitt and Rebecca Shaw's *Wild Guys*, and finally, the subtle crescendo of Lyle Kessler's *Orphans*.

I can't imagine a CONTINUED ON PAGE 36

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Poetry

Paulann Petersen

Sightseeing

These trees are on fire, always
have been, the invention of green
simply the offspring
of modest longing, this color
a mere disguise for steady
blaze. Crane your neck—
nothing but this metaphor
will do—crane it toward
the slough where herons might be,
and you see one,
lone on a hummock of grasses
that rise from the water's
flat pewter sheen. What other
shape hooks earth to air
in this exact way: the neck
a glyph, a flicker of fire gone
half sashaying to heaven?
These trees stacked along water's edge,
licking themselves upward, branch
by branch, are as much aflame
as this bird you sight
through heat waves buckling
air before your eyes.

Paulann Petersen recently received the Stewart H. Holbrook Literary Legacy Award at the Oregon Book Awards ceremony for her longtime contribution to the literary life in Oregon. Her newest book of poems, *A Bride of Narrow Escape* (Cloudbank Books, 2006), was a finalist for the 2006 Oregon Book Award for Poetry. Her previous publications include two full-length collections—*Blood-Silk* (Quiet Lion Press) and *The Wild Awake* (Confluence Press)—and three chapbooks. On April 3, Paulann Petersen and Willa Schneberg (*Jefferson Monthly*, June 2006), 2002 Oregon Book Award winner, will read at Bloombury Books in Ashland.



Song for the One Who Waits in the Forest

Woman in the pines, I bring you
a gift, branch of wild plums,
the white bloom of dusk
still warm on their skins.

Woman who waits in quaking aspen,
I sought you in April but found
hollow morels, their gaping scent
filling my breath with spore.

I came to you once as a girl offering
a bread of citron wrapped in crisp paper,
a folded blue fan, afraid to turn
my back to your eyes.

Forest one, snowbanks have melted,
water is rushing me into
its cleft. When I fall, you must
promise to swallow the sound.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:
Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street, Ashland, OR 97520.
Please allow two to four weeks for reply.

Artscene

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival opens its 2007 season with a wide variety of productions: William Shakespeare's *As You Like It* thru Oct. 28th; Tom Stoppard's *On The Razzle* thru Oct. 28th; *Rabbit Hole* by David Lindsay-Abaire thru Jun. 22nd; and a world premiere adaptation by Libby Appel of Anton Chekhov's *The Cherry Orchard* thru Jul. 8th; and *Tracy's Tiger*, a world premiere musical based on a novella by Wm. Saroyan, Mar. 28th-Oct. 28th. Performances at 1:30 & 8 pm, backstage tours at 10 am, Tues-Sun. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. www.osfashland.org.

◆ The Camelot Theater presents *Man of La Mancha* by Dale Wasserman, Mar. 14th-Apr. 15th. Winner of five Tony Awards and The New York Drama Critics Circle Award for Best Musical, *Man of La Mancha* is one of the great theatre successes of our time. Based on Cervantes' *Don Quixote*, it is the poignant story of a dying old man with an impossible dream: to see things not as they are, but as they ought to be. "Escape has seldom seemed so sweet. A magical triumph." — *L.A. Times*. \$17 general/ \$15 seniors and students. Located at Talent Ave. & Main St, Talent. (541) 535-5250

◆ Southern Oregon University Center Stage Theatre presents *Hotel Paradiso*, Mar. 1st-4th & Mar. 8th-11th. This is the epitome of French farce in a story of the antics upper class travelers go through as they stay at a cheap hotel. The comedy includes upon the classic mechanics of farce: clockwork timing, breakneck speed, and a "jack-in-the-box" set design. 8 pm. \$17 regular, \$14 senior, \$5 students. (541) 552-6348

◆ The Oregon Cabaret Theater presents *Guys On Ice* thru April 1st. A couple of guys sitting around in an ice-fishing shanty may seem like an unlikely subject for a musical, but this hilarious and touching show was one of our biggest hits and many patrons have asked us to bring it back. In their Wisconsin accents, Lloyd and Marvin philosophize about life, love, the Green Bay Packers and the "one that got away." Thurs-Mon at 8 pm, Sunday brunch matinee at 1 pm. Sun-Thurs: \$21/23;

Fri-Sat.: \$25/27. Located at 1st and Hargadine Streets, Ashland. (541) 488-2902

◆ Oregon Stage Works presents *To Kill A Mockingbird* by Harper Lee, Mar. 22nd-April 22nd. The classic story of one principled man's stand against ignorance and prejudice as seen through the eyes of his young daughter. 8 pm and Sundays at 2 pm. \$17 Adults / \$10 Students. Previews March 20th-21st, preview tickets \$10. At 185 A Street, Ashland. (541) 482-2334 or www.oregonstageworks.org.

Music & Dance

◆ The Rogue Valley Symphony's March concert features sopranos Nancy Caudill, Ellie Murray and Susan White performing Strauss, Bernstein, Puccini and Giannini. The concert will also feature Tchaikovsky's inspiring Symphony No. 4 The first performance is on

Mar. 2nd at 8 pm in Ashland at the SOU Music Recital Hall; the second is on March 3rd at 8 pm in Medford at the Craterian Ginger Rogers Theater; and the final performance is on Mar. 4th at 3 pm in Grants Pass at the Grants Pass High School Performing Arts Center. To enrich your concert experience attend a pre-concert talk one hour before each performance. Call the RVS Box Office at 541-552-6398 to reserve seats. www.rvsymphony.org

◆ Craterian Performances presents a variety of music this month:

On Mar. 5th, *Jesus Christ Superstar*, the rock musical that stunned the world in 1971 by depicting Jesus in contemporary terms as a charismatic, counter-cultural rebel, and dramatizing his last seven days on earth. 8 pm. \$58-40.

On Mar. 9th, "Ailey II," the dance concert that received a thunderous, protracted ovation in '02. The company's diverse repertory is drawn from some of the most innovative choreographers in the country, including Alvin Ailey himself, whose death in 1989 has not diminished his influence as the guiding spirit of the company. *The New York Times* calls the company "absolutely first-rate." 8 pm. \$33-19.

On Mar. 11th, the Boys of the Lough celebrate St. Patrick's Day early. With their unflagging good humor and high spirits, the Boys never fail to put together an evening of rousing, non-stop Celtic entertainment. 8 pm. \$29-16.

On Mar. 17th, Aga-Boom performs its new-wave clown theater, featuring the silly antics and virtuoso physical comedy of Dimitri Bogatirev and Iryna Ivanytska. Broadly comic, yet artfully sophisticated, Aga-Boom inspires intense pleasure in grown-ups and kids. 3 pm & 7 pm. \$38-23.

On Mar. 23rd, Robin & Linda Williams & Their Fine Group. Offering a robust blend of bluegrass, folk, old-time and acoustic country, the Williams have been enthralling audiences for three decades with their honest, heartfelt music. As one critic puts it, "they don't play at being country. They are country." 8 pm. \$18-8.

On Mar. 26th-27th, Elton John & Tim Rice's *Aida* is the Tony award-winning Broadway hit set in ancient Egypt, where Aida tells the story of a doomed interracial

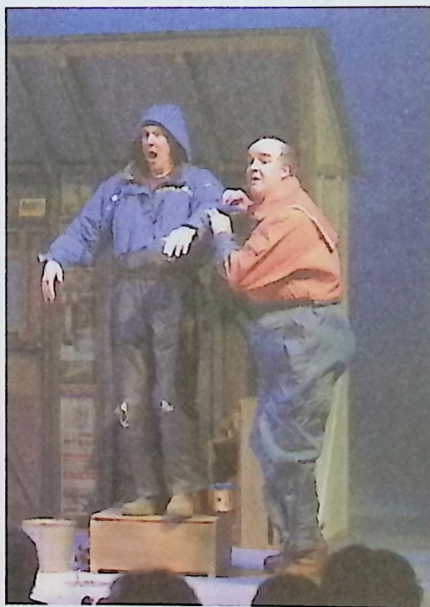


PHOTO: TOM LAVINE

Bob Miner and Scot Douglas appear in *Guys on Ice* at the Oregon Cabaret Theatre. The play runs through April 1st.

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520
or to paulchristensen@earthlink.net

March 15 is the deadline
for the May issue.

For more information about arts events,
listen to JPR's Calendar of the Arts

romance. Radames, commander of the Egyptian army, is affianced to the Pharaoh's daughter, but falls in love with Aida, captive daughter of the Ethiopian king he defeats in battle. An adaptation of Verdi's famous opera, Aida is leavened with new comic touches and set to a buoyant pop-rock score. A magnificent spectacle, musical feast, and haunting love story. 8 pm. \$58-40.

On Mar. 31st, *Urban Cowboy* is a high-energy, foot-stomping, rodeo of a show. Based on the hit 1980 film, *Urban Cowboy*, follows the (mis)adventures of Bud, a country boy who moves to the city and starts looking for love at Gilley's, a honky tonk in Houston famous for its mechanical bull. With powerhouse dancing and a rousing score that combines hits from Clint Black, Travis Tritt, and with original country tunes by Tony Award-winning composer Jason Robert Brown. 8 pm. \$48-30

The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org

◆ Music at St. Mark's presents two events this month:

On Mar. 2nd, Elysium. This 4-woman group specializes in singing and playing early music. They will be presenting the "Piety and Passion" program and devotional sermon-songs and dance songs from 14th and 15th century Italy, both in solo and unison chant and early polyphony. 8 pm. On Mar. 3rd, Elysium will present a masterclass for singers of early music. (541) 858-8037

On Mar. 9th, the King of Instruments (the organ) meets the Instruments of Kings (the brass), in a program with the SOU Faculty Brass Quintet and Margaret R. Evans, organist. 8 pm.

These events are free and a reception will follow both concerts. St. Mark's Church is located at Fifth and Oakdale, Medford. (541) 858-8037

◆ Jackson County Community Concerts presents Hector Olivera on Mar. 13th. Since entering the Buenos Aires Conservatory as a child prodigy at age six, Hector Olivera has been one of the most sought-after organists in the world. Olivera's passionate artistry brings audiences to their feet. At the core of his performance lies a deep and emotional invitation for the audience to not just listen, but fully engage in a musical experience. At South High, Medford. (541) 734-4116

◆ On March 4th, Southern Oregon University's One World Concert Series presents Leo Kottke. Multi-Grammy Award winning guitar virtuoso, Leo Kottke has the ability to embrace folk idioms and pop melodies as readily as he assimilates jazz and classical influences to make him unique among guitar



On March 17th, Craicmore, a contemporary Celtic band, celebrates St. Patrick's Day at the Ross Ragland Theater in Klamath Falls.

virtuosi. Kottke is known for his self-deprecating, loopy sense of humor and quirky stage presence. "At any given moment you could close your eyes and imagine three guitarists in the place of Kottke," *Melbourne Review*. 8 pm. \$34-24. At SOU Music Recital Hall, Ashland.

◆ St. Clair Productions presents two shows this month:

On Mar. 24th, Claudia Schmidt performs hymns, poems, bawdy verse, torch songs, satire and original music in the folk, blues and jazz idioms featuring her 12-string guitar, mountain dulcimer and incredible voice.

On Friday, Mar. 30th, 8 p.m., Patrick Ball and the Medieval Beasts perform "The Flame of Love: The Legend of Tristan and Iseult." This beautiful love story is told much as a Medieval storyteller would have done—no props or scenery, only words and music and the limitless imagination of his listeners to create a world of love, passion, magic and death.

Both shows at 8 pm. At the Unitarian Center, 4th and C Streets, Ashland. Tickets and info at 541-535-3562 or www.stclairerevents.com

◆ The Rogue Valley Symphony presents The Three Sopranos on Mar. 2nd-4th. The Three Sopranos sing R. Strauss Trio: "Hab' mir's gelobt" from *Der Rosenkavalier*, Puccini "Musetta's Waltz" from *La Bohème*, Giannini's "Thou Blind Fool, Love" from *Taming of the Shrew*, and Bernstein's "What a Movie" from *Trouble in Tahiti*. In Ashland on Mar. 2nd and in Medford on Mar. 3rd. Both

at 8 pm. On Mar. 4th, in Grants Pass, 3 pm. The Rogue Valley Symphony is located at 1250 Siskiyou Blvd, Ashland. Call the ticket office at (541) 552-6398

Exhibition

◆ The 30-plus members of the Ashland Gallery Association host a First Friday Art Walk in downtown Ashland and the Historic Railroad District on Mar. 2nd. Refreshments, music and artist demonstrations are offered at many locations along the walk. 5-8 pm. For a free gallery guide, call (541) 488-8430. www.ashlandgalleries.com

◆ In celebration of Women's History month, The Living Gallery presents "3 Artists: Abstractions" thru March. Mixed-media wall pieces and vessels. Meet the artists on 1st Friday, Mar. 2, 5-8 pm. At 20 S. First Street, downtown Ashland. 482-9795. www.theliving-gallery.com

◆ AMBUS Contemporary Art celebrates Women's History Month with an exhibit titled "Herstories" thru April 14th. The members of the gallery invite the public to view a lively combination of original art, including non-traditional self portraits, produced by Rogue Valley artists. The art produced by the members of AMBUS encompasses a wide range of techniques, including mixed media, watercolor, steel/ceramic sculpture, paper mache, fiber, encaustic and printing. Meet the artists at a reception on Mar. 16th, 5-8 pm. 21 N. Bartlett St., Medford. (541) 245-3800 or www.AmbusArt.com

NORTH STATE

Theater

◆ Redding Convention Center presents several events this month:

On March 1st, Christian artists, MercyMe, Audio Adrenaline and Aaron Shust perform on their "Coming Up to Breathe Tour." \$45-29

On March 28th-29th, "CATS." Andrew Lloyd Webber picked up a book of T.S. Eliot poems in an airport bookshop and wrote what has become one of the longest running shows in Broadway history. Winner of seven Tony Awards including "Best Musical." \$54-30.

Located near downtown Redding, the Center is at 700 Auditorium Drive, Redding. (530) 225-4124.

◆ Riverfront Playhouse presents *Godspell*, Mar. 10th-Apr. 8th. 7:30 pm, matinees at 2 pm. \$17-11. Tickets at The Graphic Emporium and reservations by phone at (530) 241-4278. At 1620 East Cypress, Redding. (530) 222-4862.

Exhibition

◆ The College of the Siskiyous Gallery presents "People," an exhibit of paintings and prints by Eloise

CONTINUED ON PAGE 34

Larson. These intimate portrayals of people's lives and personalities glow in Larson's vivid colors and thin dripping layers of paint. The exhibit runs March 2nd-31st. Meet the artist at a reception on Mar. 2nd, 5-8 pm. Located in the Learning Resources Center, 800 College Ave., Weed. (530) 938-0771

OREGON & REDWOOD COAST

Music

◆ The Pistol River Concert Association presents "The Secret Life of Banjos" on Mar. 24th. This is a program of interactive banjolity never heard before on any world stage, featuring two masters of the five-string banjo. Jody Stecher and Bill Evans bring a shared, passionate, and lifelong fascination with the banjo to a concert that celebrates one of America's most celebrated but misunderstood instruments. 8 pm. \$15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

◆ The Eureka Chamber Music Series offers two performances this month:

On Mar. 9th, the Daedalus Quartet returns.

On Mar. 23rd, the Arianna String Quartet performs.

Both concerts at 7:30 pm. A Meet-the-Artists reception follows each performance. Adults \$25/students \$10/children \$5. At the Calvary Lutheran Church, 716 South Avenue, Eureka, CA 95503. (707) 445-9650.

Exhibition

◆ The Humboldt Arts Council presents Youth Art Month, Mar. 3rd-Mar. 31st. Youth Art Month is an annual observance to emphasize the value of art and art education for all children and to encourage public support for quality school art programs. Also in the museum thru Mar. 25th is "Interior Histories," a study of human psychology and anatomy—the way forms fit together and



The College of the Siskiyous Gallery presents "People," an exhibit of paintings and prints by Eloise Larson.

divide, evolve and decay. These images refer to the body's permeable yet resilient flesh—and to systems this flesh hides. "Surveillance" is another show that creates a haunting sense of movement, and the spontaneous and random intersecting of strangers. And yet another show with regional photography, called "The 6th Annual Northwest Eye," runs thru April 8th. "Works in Iron by Frederick Hazard" occupies the sculpture garden runs thru June 30th. At the Morris Graves Museum of Art, 636 F Street, Eureka. (707) 442-0278

KLAMATH

Music

◆ The Ross Ragland Theater welcomes Spring with a variety of musical experiences:

On Mar. 9th, Paul Galbraith, a brilliant

innovator of the classical guitar, performs as part of the Ragland Classical Series. Galbraith's expertise and thoughtful expression have resulted in a series of critically acclaimed recordings of works by Bach, Haydn and Brahms. \$20. In a pre-concert lecture at 6 pm., Galbraith discusses the history of the guitar and the development of his innovative interpretations of style and technique. The lecture is free and open to the public.

On Mar. 17th, Craicmore, a contemporary Celtic band, celebrates St. Patrick's Day. Rooted in the traditional music of Scotland and Ireland, Craicmore's fiery performance is joyful and passionate. Enjoy a pre-show Irish dinner at 5:30 pm, featuring corned beef, cabbage and a pint of green beer.

On Mar. 28th, *Urban Cowboy*, the Broadway musical version of the hit 1980 film, comes to the Ragland. *Urban Cowboy* tells the story of Bud, a new breed of cowboy who's turning heads and looking for love in all the wrong places. \$38-26

All shows at 7:30 pm. For some shows, \$10 for children 12 and under. The Ross Ragland Theater is at 218 N. 7th St., Klamath Falls. www.rrtheater.org

UMPQUA

Music

◆ The Roseburg Community Concert Association presents Hector Olivera in concert on March 14th, 7:30 pm. Since entering the Buenos Aires Conservatory as a child prodigy at age six, Hector Olivera has been one of the most sought-after organists in the world. Olivera's passionate artistry brings audiences to their feet. At the core of his playing lies a deep and emotional invitation for the audience to not just listen, but fully engage in a musical experience. \$20 for adults and \$10 for students. At Jacoby Auditorium, Umpqua Community College, Roseburg.



JPR gratefully recognizes Project A of Ashland for development of the new site.

www.ijpr.org MyJPR

We've just added a new feature to our website at www.ijpr.org called **MyJPR**.

MyJPR allows you to customize our website so that the features you use most are "front and center" each time you visit the site. By taking a moment to choose personal iJPR preferences, the site's main page will consistently display the JPR service, news source and weather forecast you're most interested in viewing.

As It Was

Stories from the State of Jefferson

Twin Plunges

Margaret LaPlante

The fall of 1909 was an exciting time for Ashland, Oregon residents. The newly built Ashland Springs Natatorium opened to the public for the first time.

The \$40,000 project included two, 100-foot long swimming pools. To protect the modesty of the women, one pool was for men and the other was for women. The pools included springboards, slides, high dives, and even trapeze rings. In addition to the swimming pools, there was a 100-foot-by-200-foot building that could seat 500 people overlooking a huge maple dance floor that doubled as a skating rink.

As the years went by, the Natatorium suffered from competition from hot springs that had opened in the area, and ten years after its gala opening, the doors quietly closed.

Over the next ten years the building was used occasionally for events, but in the late 1920s the building was torn down.

The swimming pools sat empty and abandoned until the 1940s when a local investor renovated both pools and reopened under the name of "Twin Plunges," capitalizing on the fact that the swimming pools were indeed twins.

After a long run of providing cool summer fun for locals and tourists alike, Twin Plunges closed for good in the 1970s.

Source: Noah, Catherine. "Twin Plunges," *Table Rock Sentinel*, Summer 1992, vol. 12 no. 3, p. 45.

Gold Beach and the Flood of 1890

Shirley Nelson

Between January 1 and February 3, 1890, 48.49 inches of rain were recorded at Gold Beach, Oregon. The *Gold Beach Gazette* also reported nearly continuous high winds during the same period, describing them as "cold winds that came from unusual causes, unusual quarters. . ."

All the streams were running high and the Rogue River was higher than anyone could remember.

The channel had recently been deepened, the river mouth widened, and sandbars cut away. The river ran unimpeded to the sea, taking with it houses, bridges, barns, mills, and innumerable big trees in a frothy brown torrent. Farms were destroyed including hay, oats, and animals.

There was no communication with other communities except for people who passed through town from other places.

The newspaper said, "The Wakemans, who have earned the reputation as being the best farmers and gardeners on Rogue River, it left without a farm, garden, or a roof of any kind."

Another quotation summarized the disaster: "The month of January, 1890, will pass in history as not only the most rainy, but as the most gailish (sic) ever known and will be crooned over by our grandchildren as one of the greatest catastrophes of the kind that ever happened since the days of Noah."

Sources: Files of the *Gold Beach Gazette*; Schroeder, Walt. *They Found Gold on the Beach*, Gold Beach, OR: Curry County Historical Society Press, 1999 (quoting the *Curry County Reporter* May 1979). 448.

Picture Shows in Gold Hill, 1910

Alice Mullaly

Where can I go to see the best moving picture show?

If that question had been asked in the Rogue River Valley of Southern Oregon in 1910, the answer might very well have been Gold Hill. In November, managers Kellogg and Reed added a fourth night of picture shows with first-quality films. Tuesday, Thursday, Saturday, and Sunday, moving pictures could be seen in Gold Hill's Opera House with no two nights the same.

A sample of the available pictures included "The Tragic Idyl," a typical silent

movie story. On the same bill was "Davy Crockett," a film of frontier life, including hand-to-hand fighting with gray wolves, hunting wild turkeys, and a country dance.

Sunday's fare included comedies, like "The Mulligan's Hire Out," a story of an Irish couple who rent a haunted house in a fashionable neighborhood. Their escapades with neighbors and ghosts alike were said to be "hilarious." Travelogues were also featured on Sunday.

So for a good time at the moving picture show, in 1910, Gold Hill was the place to go.

Sources: *Gold Hill News*, November 12 and 19, 1910.



As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series chief writer and script coordinator is Dr. Craig Stillwell a Ph. D. in History from the University of Notre Dame, now an instructor at Southern Oregon University. The team of writers includes published authors, university students and staff members from other historical societies in Southern Oregon and Northern California. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*; and during *The Jefferson Daily on Classics & News* and *Rhythm & News*.

Theatre *From p. 30*

play more ideally suited to a small theatre than the latter. Tight as a philosophical argument yet moving as a sonata, this three-man show masterfully directed by Doug

Rowe balanced comedy and suspense to achieve an intensely poignant, unforgettable resolution. The action brought orphan brothers Treat (Jackson Campbell) and Phillip (Dayvin Turchiano) under the unreliable protection of a suspiciously generous stranger, Harold (Peter Alzado). Running parallel to this story was the intriguing spectacle of two talented young actors

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Kicking off 2007, Bruce Wallace Hostetler's production of *On Golden Pond* dances the line between laughter and tears and promises another season of engaging, meaningful theatre. And when the run at OSW ends, the whole production, including Doug Ham's amazingly detailed set, will be packed up and transported to the Cascade Theatre in Redding, CA for a final weekend, March 1-4, thanks to the JPR Foundation which operates the Cascade as a community performing arts center.

OSW is equally committed to discovering and developing *future* American classics. It produced Richard Moeschl's new play *Arthur's Dreams*, which went on to win the Oregon Book Award in drama, and the original holiday musical *Scroogical*, by Kirby and Markita Shaw. It also sponsors a Playwrights' Unit, and invites the public to monthly directed readings with talk-backs to further hone local new work. Dori Appel's new play *Treed*, directed by Hostetler, will be given a reading at the theatre on the evenings of March 27-28. A program of six short plays is scheduled for mid-April.

The future is also alive and well at Oregon Stage Works' Children's Theatre, under directors Kate Sullivan and Eve Smyth. Its enrollment now includes enough kids with class experience under their belts to promise success with such projects as the Children's Mystery Theatre, in which participants will write as well as perform the material, and *A Midsummer Night's Dream*. Look for public performances of the latter in early March.

In the midst of thanking these live theatres for entertaining, challenging, and transforming us, I'm saddened by the economic bass notes that make any song of praise a little ominous. Both Camelot and Oregon Stage Works thrive and grow against financial odds. Thanks to them, our valley is fertile theatre territory, not just the showcase for one famous theatre. We need to support them actively in every way we can.

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If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.



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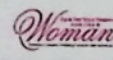
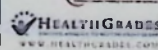
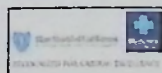
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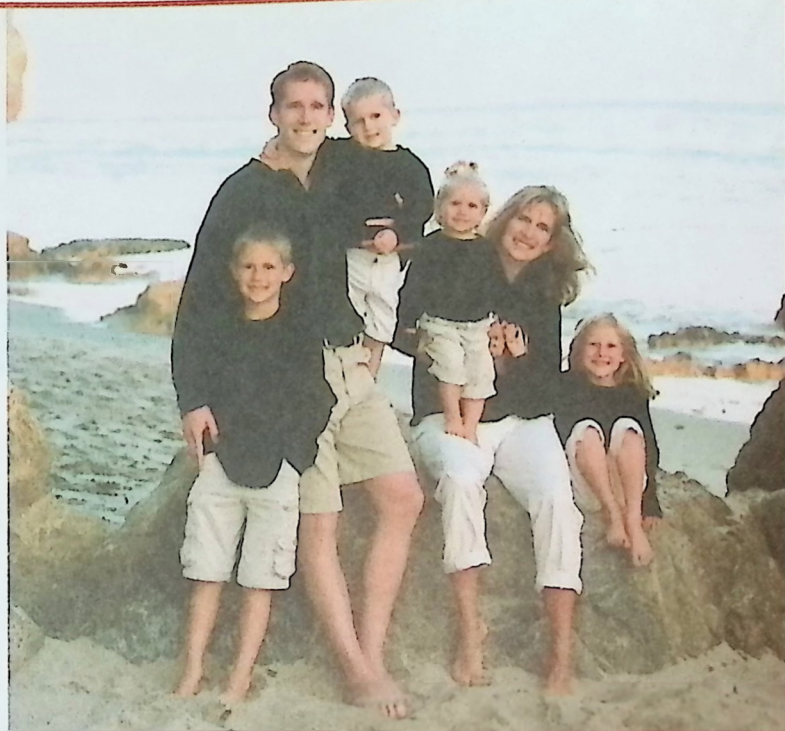
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- Youth basketball & soccer coach
- Married with four awesome kids
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